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black lines upon *white* ground. To men of the stamp of Bewick and his immediate following this discrepancy offered no serious difficulties; self-reliant, competent draftsmen, doing their own designing on the block, they could suitably express their own or another's thought in white-line work; but the time for specializing was at hand, and when Thurston began to draw his illustrations upon the wood-block, the engraver became dependent on the designer, and, ceasing to draw, he ceased to be self-reliant and to use the white-line process in its legitimate way. The engraver was forced now into facsimile reproduction of the artist's drawing, and henceforth wood-engraving became imitative, first, of the artist's drawing, then, of the etched or engraved copperplate.

Engraving on copper had reigned for centuries over the realm of book illustration, but being a costly process, the competitive imitation of wood-engraving, satisfactory and less expensive, successfully drove the metal from the field in the nineteenth century. Then photography appeared, and in time the camera furnished models to the engraver for most of his work. If, by the intervention of the designer, the engraver had lost most opportunities to use his skill in drawing, the artist's sketch had still left him some little chance to exercise his powers, but the camera, defining every tone and every shape, cut off altogether this avenue of artistic activity. Another point must yet be thought of: the photographic picture put an end to the domination of the designer's black line over the legitimate white line of the graver. The camera in its reproductions of nature or the painter's work gives tones only, passages from light to shadow, but no design in sharp black lines; the engraver is therefore at liberty to revert to the means best suited for expression in his medium. The varying tones, the blending passages from light to dark in the photograph, invited close imitation, and so for the last time wood-engraving became imitative—of the photograph. The wood-engraver, about the eighties, abandoned line as such altogether for "tone engraving." The white line is used now, but so dissimulated, so merged into a maze of fine weaving of white and black, that it becomes invisible as line, inducing only a sensation of light and shade.

Photography had no sooner become an established factor than ingenious minds sought for means to make the photographic picture printable in the press without the intervention of the engraver. So, while the wood-engraver resorted to an ever finer network of lines, to ever more evanescent, misty tints on his wood-block, stride after stride was made in perfecting the workings of photo-mechanical means of reproduction, until the half-tone plate finally reached a degree of perfection satisfactory to publishers. On that day the doom of wood-engraving was sealed; to-day only a few of the foremost men continue to practice a profession which must be accounted practically a thing of the past.

No chronological sequence has been observed in arranging the exhibition, except that some early work has been grouped together in the centre cases of the first Print Room. Here we see two examples of Dr. Anderson's work, direct echoes of Bewick's style, with similarly frank use of the white line and masses of black and white sparingly broken up by graver work. Then we see the black line of the design gain the mastery. Turning elsewhere, we are struck by the effective use of black masses and pronounced white line in two landscapes by Jüngling (Cases 14, 15). We could expect no other than sound, healthy work from W. J. Linton, the scholarly author of illuminating works on his own field of wood-engraving (Cases 54, 56, etc.); a zealous advocate of line as opposed to tone engraving, he practices what he preaches in many excellent prints. A. V. S. Anthony is another notable engraver of the middle period, endowed with a thorough understanding of the possibilities of the process (Case 81).

The main part of the exhibition has been devoted to engravings done in the eighties and nineties, by means of a very fine white line calculated to convey a sensation of tone, not line. However reprehensible this work may appear to purists, and whether or not it may have accelerated the end of wood-engraving, we cannot deny the beauty achieved in much of the work shown. An intricate network of white lines with minute dots and dashes of black,—by this only means are expressed effects of infinite variety. Looking at the Webster, engraved by Krüll (Case 44), the Tennyson, by T. Johnson (Case 1), the Maddalena Doni, among many others, by Timothy Cole (Case 3), or the delicate large fog creation, by F. S. King (Case 27), all different, yet all brought about by the one means of white-line work, we cannot but regret that a technique which has given us such charming mementoes should have practically passed away.

E. H. R.

Notes.

DURING THE WINTER the Museum will close on week days at four o'clock. The Galleries will be artificially lighted only on Sundays, when the Museum will open at noon instead of one o'clock and close at five.

THE LATEST ADDITIONS TO THE TEXTILE COLLECTION are two gifts from Dr. Denman W. Ross consisting of two hundred and thirty-seven specimens of laces and embroideries, fragments of brocades, damasks, tapestries, and one rug, as well as a fragment of a Persian rug. The oldest specimens are fragments of weaving of both wool, linen, and silk found at Akhmim in Egypt. Small as the silk pieces are, they are of great value, as they represent some of the earliest silk weaving of the Christian era. All of these pieces will when mounted be accessible to visitors in the Textile Room in the basement.